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ABSTRACT

This language arts unit offers and outlines (1) introductory viewpoints to broaden both black and white students' understanding of Afro-American culture (e.g., an explication of the various meanings of "soul"); (2) general objectives and desired specific knowledge and skills; (3) introductory activities (attitude poll; discussion of racism; examination of gospel, blues, and movies about black Americans); (4) core activities ("soul" in music, history, and literature--particularly "Nigger" by Dick Gregory; study of short stories, essays, drama, and poetry); (5) a student bibliography of 116 Afro-American works of fiction and nonfiction; (6) a teacher bibliography of books, magazine articles, and research on black Americans (37 items); and (7) audio-visual aids (films, filmstrips, records, and tapes.) (MF)

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THE AFRO-AMERICAN--
HIS LITERATURE AND MUSIC
(A Language-Arts Unit)

by
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October, 1968
Ewing High School
Trenton, New Jersey

TE 002 234

VIEWPOINTS

I. Unit: Viewpoints

A. A 12 week unit that introduces the student to various viewpoints of life including:

1. a viewpoint of western culture--literature and arts of France and Sweden.
2. a viewpoint of Eastern culture--literature and arts of Japan and India.
3. a personal viewpoint--a study by the student of himself and a secretly-paired partner (another student) in a diary and writing project (to see oneself as others view one)
4. an autobiographical versus a biographical study of a well-known person (to see the difference between one's own view of oneself and another's view.)

B. A Sub-Unit of 4 to 6 weeks: The viewpoint of the Afro-American through his contributions to the Arts (particularly to literature and music): Rationale:

1. In city councils and state legislatures, there has been a large number of bills introduced, mandating the teaching of black Assemblyman from Newark is considering legislation that would include a new emphasis on the study of the Afro-American's contribution to American arts and letters. There has been widespread agreement that the public schools should expand their activities in this area. This sub-unit is directed toward that goal.

2. An understanding of the artistic contribution of the black American will further the understanding of the American Negro and his viewpoint and quicken his acceptance into the mainstream of American Culture.

a. The "invisible man"--In modern literature, there has been much discussion of the so-called alienated man in the 20th century. This modern man-at-odds with his society, full of self-doubt and insecurity is prominently depicted in white literature and art, but public schools and universities have rarely been exposed to the uniquely alienated man of American culture--the American Negro, described by Ralph Ellison (a black author) as "the invisible man."

b. An understanding of the plight of the black man and its expression in arts and literature--This is necessary in order that he takes his rightful place in American culture and that the danger of creating a large gap in the composite picture of American culture and arts be eliminated. One of the grievances expressed by Negro civil rights leaders today is that he has been largely ignored and that the black man will not achieve his full civil and economic rights until he has equally achieved his place in the cultural mainstream of the arts.

c. Necessary today-Tomorrow a special unit on black contributions to the arts may be unnecessary, but today the lack is obvious. As Jonathan Kozal said, in his article in the N.J.E.A. Journal of September, 1968, "While martyrs die in Alabama and Mississippi, we cannot stand up in our classroom; we cannot talk of Betsy Ross and Thomas Jefferson. " Nor can we get away with a few token examples of black history and heroism. It is time to stop having a week for black history and start having a month, a term, a year. It is time to cut out discussion of Booker T. Washington, Harriet Tubman, George Washington Carver and the other safe old black people who don't frighten us. It is time to begin discussion of Nat Turner, Eartha Kitt, Count Basie, James Brown, James Baldwin, yes and of Stokely Carmichael too (whether we like it or not, he is here and he is not going to go away) and Muhammed Ali, Dick Gregory and Malcolm X.
d. A manifestation of Black Consciousness--the origin and meaning of "Soul". As a result of this alienation, the American Negro has tended to be ambivalent toward this country's cultural, social, and economic mainstream, caused by the heretofore impassable barrier between Negro and White society in America. However, today a limited number of Negroes have gained access to this country's mainstream and therefore his security in this alienated state is threatened and three alternatives have been developed: (1) a denial of the possibility of mobility (this is apparently becoming more impossible.) (2) an acceptance of the necessity of achievement according to white standards and ideals (thus creating tensions, self-doubt, and conflict.) (3) the denial of the so-called superiority of white cultural standards which have no place in black sub-culture as it is presently constituted. *In order to build a self-defense mechanism, the Negro, according to many observers, has constructed an inner-directed cultural folklore which Negroes generally now call "SOUL" or black consciousness. Therefore the Negro has turned almost exclusively to himself, rather than to the society in which he lives, for his cultural and artistic benchmarks.

(1) The ingredients of "Soul"-This inner direction has gone so far, nowadays, that Negroes and whites alike refer to "soul food", "soul music" or, simply, to someone who does or does not have "soul". The term "Soul" has no definition; no intellectual meaning (this would cause disagreement on its connotations), but rather an emotional connotation. It simply means a compilation of Black feelings, affirmative or negative toward his own inner-directed folkways. Along with this, is the vague feeling that "Soul" also connotes and embodies the suffering and rejection caused by the black man's unique problem - his color.

(a) Suffering: the history of persecution and rejection
(b) Self: the frustrating search for his identity (black consciousness)
(c) Survival: the kinship with those who somehow survive.

(2) The relevance of "Soul" to this sub-unit - This is to give this term meaning not through an objective definition but through the expressions of "Soul" in black art, music, literature, particularly in projecting its impact on blacks and whites alike as it permeates all levels and disciplines of Negro life. An understanding of "soul"; the earthy poignancy of Aretha Franklin singing "Respect" or the harsh truths of James Baldwin as Rufus suffers in Another Country or the torment of the Black intellectual who had to be twice as good as the white Phd. to succeed; as did J. S. Redding in "On Being Negro in America", or the Harlem alienation of Claude Brown in Manchild in the Promised Land, unites the various spokesman of the Afro-American, its cultural leaders, and gives a point of reference for the white culture.

(3) American Unity through understanding the Afro-American through his contribution to literature and the arts - thorough understanding of the striving for identity behind the Negro conception of "soul" will place it in the mainstream of American arts and literature. It will give the concept validity as a way of dealing with human experience which is so much a part of literature and the arts' role in life.

Since by discussing "soul" and its meaning you making an implicit reference to "non-soul" or the white community, you are proving the importance to the Negro of understanding himself in terms of the rest of American white culture and society. Literature attempts to help man understand one another. Thus "soul" as expressed in Negro art, music, and literary contribution can only have the effect of furthering the black man's self-concept and the white man's understanding of black consciousness. Therefore, in this unit, we explore soul in the Arts--history, music, literature (all genre) to see "soul" as Lerone Bennett, an editor of Ebony magizine, defines it: "The American counterpart of the African concept of Negritude a distinct quality of Negroness growing not out of the Negro's experience and his genes.... Soul is the Negro's antithesis to America's thesis (white) a confrontation of spirits that could and should lead to a higher synthesis of the two."

....It is to this synthesis that this unit is dedicated....

II. Objectives of the Unit

A. General objectives

1. To prove that education can be a "cure" to bigotry.
2. To realize that a people's feelings and strivings can be understood through its artistic contributions.
3. To combat racial prejudice in the English class by enhancing the prestige of individual members of the Negro race particularly those in the creative arts.
4. To understand that a person's self-concept can be enriched by knowledge and appreciation of the worth of another.
5. To appreciate a unique viewpoint of life as stems from the experience of the black man through centuries of persecution and bigotry.
6. To suggest various meanings to "soul" as it is used today by the black and to relate it to "black consciousness".
7. To understand the identity crisis the black man has undergone in the 20th century.
8. To realize that "soul" as a folk concept is the Black man's answer to this crisis.
9. To know that the black concept of "soul" expresses the growing Negro reaction against oppression and rejection on one hand, and against assimilation or absorption on the other.
10. To place "soul" or black consciousness in the mainstream of American consciousness.

B. Specific Knowledge and Skills

1. To gain an all-encompassing definition of "soul" through its relevance through black music, art, history, and literature.
2. To appreciate the heritage and history of the Afro-American.
3. To learn about the effect of slavery on the black man and how this experience and its consequences affects the "arts" of the Black American.
4. To learn that "soul" music today is the natural culmination of the unique contribution of the Black American to music, ie. work chants, field hollers, spirituals, country blues, city blues, swing, jazz, rhythm and blues, progressive jazz and "soul music of the 60's".
5. To understand that "color", the question of race, makes the black viewpoint unique and the attitudes toward him unique.
6. To acknowledge the differences in attitude and prejudices of the Southern white (overt) and the Northern white (covert) prejudice (with the de-facts prejudices in housing and job opportunity).
7. To use the various "genre" of literature as

learned by the 10th grade student, to pinpoint the Afro-American's contribution to the short story, the personal essay, the formal essay, the historical novel, the drama, the novel and the poem (by using relevant examples of each which show the literary type as good literature and as a particular viewpoint of the black man in his own struggle or in his relationship to other black men or to the white man in the North and South.)

8. To analyze all the forces and attitudes which make a particular black man the artist he becomes, a man who never forgets his identity even though a success in the white culture by using Dick Gregory and his book Nigger.
9. To learn to write forcefully on one's own beliefs and attitudes through the analysis of major black essayists like James Baldwin, J. S. Redding, Louis Lomax and Le Roi Jones.
10. To learn library skills through research on various black writers and musicians and their lives and also research on various attitudes of the black man (the Uncle Tom, the middle class Negro, the militant, the black "economic power" leader, the intellectual, the ghetto negro and the various white attitudes (the Southern Paternalist, the Southern bigot, the "nigger-hater", the Northern white phony liberal, the average white man, the poor-white Southerner, the blue-collar Northern white, the white educationalist, the white politician.)

III. Introductory Activities

A. A unit of this type may be introduced inductively allowing the students to experience growing curiousity themselves; thus I purpose the following choice of opening procedures (depending on level and interest of the students):

1. Give an attitude poll to find out the underlying attitudes in the class toward the Black American and then play the tape of the first program on the attitudes of white and black people toward the black man and the prevalent misconceptions of both.
2. Play records of "soul music" such as "Respect" by Aretha Franklin, "Alfie" by Dione Warwick or "Fire" by Arthur Brown or some blues by Billie Holiday or gospel music by Mahalia Jackson or instrumental blues such as "Mood Indigo" by Duke Ellington or the trumpet by Charlie "Bird" Parker.
    a. Discuss the quality of the music, its tone, its plaintiveness, its earthiness, its pulsing rhythm, spare earthy lyrics; its "soul".
3. Show the movie, Raisen in the Sun" or the lesser known "Nothing But A Man" and discuss the attitudes of the Negro (Northern Negro in the former and Southern Negro in the latter) and the various white attitudes depicted in each (see latter analysis of each).
4. Begin with Negro humor (since a people's ability to endure suffering and laugh at it, is one of the definitions of "soul"). Type up and discuss some of the "Simple" tales of Harlem by Hughes or "Like One of the Family" by Alice Childress (about the Negro "domestic").
5. Discuss the Racism of the English language: Help the students see how many words & connotations of black you can name (most will be perjorative uses of the word, (i. e. "black magic", "black as night"). Yet white will be universally associated with purity and goodness. These games will be conducted to change the kind of social, racial, and personal relationships that give the words "black" and "white" their present values.
6. Ditto up and discuss portions of the writings of Malcolm X, James Baldwin, Richard Wright, Frederick Douglas, Dick Gregory, and black poets, Cullen Countee, Langston Hughes, Gwendolyn Brooks, Paul Dunbar, to try to put together a montage of the various qualities of "Soul" as exemplified in these pieces before tackling the whole words.

IV. Core Activities: Required of All Students
Once the Unit has been launched, the core activities will depend upon the interest of the class in certain attitudinal areas and the maturity of the particular students (the following activities are not necessarily in the order they will be taught.

A. "Soul" in Music

1. Class reading of the article "Lady Soul" Singing it like it is (Time June 28, 1968) about Aretha Franklin (attached) and listening to her records.
2. Class analysis of "soul" music which will be brought in by various students. We will trace the history of "soul" music from its origin in work songs, African chants, spirituals, gospel, blues, jazz, swing, rhythm and blues, be-bop, rock & roll and cool jazz. Use of materials from LeRoi Jones' Blues People and the history of "black music" on the record, "The Believers-the black experience in song" RCA Victor 1968.
   a. Various students will research the music types, the leading exponents of each type (See A.2) and perhaps talented students can demonstrate some of the musical forms.
   b. Research will be done to relate the components of the music to the ingrediants of "soul". Reference works will include the biographies of Billie Holiday, Bo Didley, Bessie Smith, Duke Ellington, Count Basie, Louis Armstrong etc.

B. "Soul" In History
Since the American Negro's contribution to history is now being taught as a part of American history courses, we will only emphasize the events which form the heritage of "soul".

1. Students will see a brief history of the American Negro, such as the filmstrips and records produced by Pepsi Cola.
2. Students will hear the tapes of "Of Black America" programs, expecially the one called "The Black Soldier" & "Slavery".
3. Students will be given excerpts from essays and biographical materials which shed light on the suffering, pain and triumphs of the Negro in history only as they have literary merit. Excerpts from:
   a. The Confessions of Nat Turner #Styron
   b. Autobiography of Frederick Douglas
   c. Up From Slavery-Washington
   d. Lonesome Road-the story of the Negro's Part in America-Redding

e. We have Tommorrow-Bontempe
f. 13 against Odds-Embree
g. Blues People-Jones
h. They Come in Chains-Redding
i. Jubilee-Walker (historical fiction)

C. "Soul" In Literature

*This comprises the major section of the unit and will consist of each student reading three major books to investigate "Black Consciousness" in literature.

1. The Black Man as an Individual Artist: Nigger by Dick Gregory.
   (a) All students are required to read Nigger by Dick Gregory a most compelling account of a particular black man's life. This particular book was chosen for 5 main reasons:
      (1) Dick Gregory is well known to students as a Negro humorist (successful in the white commercial theater) and lesser known as a Negro activist in the cause of black civil rights (running for President in 1968).
2. Dick Gregory's early life in a Northern ghetto of Cleveland serves an emcompassing example of the problems of the typical black ghetto youth facing the problems of the matuorchial home, the absent father, the slum housing, the "street" home, the school failure and the attitudes and prejudices of the Northern white and his co-vert, subtle prejudices.
3. And at the same time, Gregory's decision to give up a lucrative career as a humorist of "black humor" for the white man to go South and help the cause of the Negro in the South, allows him to experience the overt "nigger" attitudes and violence of the Southern white man and the Negro's dangerous position in the South.
4. The book is individual and yet general enough to serve as an example of the world of "the invisible man".
5. It is written in a raw, disturbing but profoundly moving style, simple enough for a slow reader yet full of implications of "Soul".
6. The title Nigger is more than shock value: it sums up the bitter-sweet tone of the Autobiography. As Gregory says in his dedication to his mother: "Dear Momma- wherever you are, if ever you hear the word "nigger" again, remember they are advertising my book." His book is at once a microcosm of all Negro life, an endictment of white America and its system ("a system where a white man can destroy

a black man with a single word "Nigger", a call for revolution "we'll bust this thing and cut out this cancer", and yet for hope, hope of a united America, "America will be as strong and beautiful as it should be, for black folks and white folks."

C. An Analysis of The Book and its Implications

(1) Gregory's life as a Microcasm of all the forces typically at work to stultify and cripple the Black American:

(a) the black poverty "not poor, just broke" a cold water flat in Cleveland

(b) the impotence and bestiality of the absent father (big Pres and his whoring and brutality)

(c) the mother dominated home (working mother)

(d) the hideous inconsistency and degradation of welfare (won't allow you to work to better oneself)

(e) the lack of understanding at school and sense of failure and shame there. (teacher didn't know he was fooling from no breakfast hunger)

(f) the school of "the street" (he learned the ways of white men by being kicked in bars while shining shoes)

(g) the inadvertant shame caused by well-meaning white liberals (who brought a raw turkey but they had no stove to cook it)

(h) the inconsistencies of the white attitude toward the Blackman (Gregory could be a track star and yet not eat in a restaurant with the rest of the white team)

(i) the lack of an identity image for the black youth in white culture (in the movies, books, newspapers of white society)

(j) the cruelity of "middle-class" Negroes to the lower class ghetto Negro (Gregory's hideous experience at the prom with these snobs)

(k) the cruelty of white sympathy toward the black man (Gregory afraid the audience would laugh out of sympathy and feel put upon)

(l) the degradation of Uncle Toming to the white man (his mother at the free hospital afraid to complain because she might be put at the back of the line and his mother wearing the clothes given to her by white folks she cleaned house for)

(m) the overt violence against the black man's right in the North as against the subtle economic and moral prejudice in the South

(2) Teach his career as a humorist as:
A specific example of one method of overcoming the problem of the Black American: Gregory's use of "the power of joke"--humor as a means of getting his point across and the use of a weapon first used by him, to ward off the taunts of his neighbors at his abject condition--to kid himself before they derived him.
(3) The second part of the book deals with his difficult struggle for success in his art form--success as a comedian--not as a black comedian but as a funny who is black. Here he overcomes success--fully the problem of playing to white audiences.
(4) Finally a success financially Gregory is troubled by the "little monster" his feeling of kinship with the black struggle and he knows that his victory, first through sports (as a track star), then through humor, as a successful comedian (Playboy club) will not win a permanent equality for the black man and he makes the ultimate decision--to join the non-violent struggle for Civil rights in Birmingham, Selma, and its Dr. Martin Luther Kings' march on Washington even though it will cost him if not his life (in the south) then his career (in the north).

d. Questions to be used as a means of Discovering insights into a Black man's viewpoint and the attitudes of Northern and Southern whites toward him in the book Nigger.

(1) Why does Dick Gregory use the title "Nigger"? What is your personal feeling when you hear this term?
(2) What is the family situation in the Gregory's home? Is it typical?
(3) What is his father's attitude toward his mother, toward the kids? Why?
(4) What is Richard's relationship to his father as a child? How does his attitude change? Why?
(5) How does the welfare system affect the Black home? How does it show inconsistency and shame the black man?
(6) How does it affect the mother? Describe his mother. Why does he dedicate the book to her? What does she teach him? How did she survive?
(7) What effect do other father figures have on Richard? Why is it an ambivilent feeling?
(8) Discuss the school and its effect on him? Compare it to Kozals' Death at An Early Age (about ghetto schools in Boston).
(9) How do the storekeeper take advantage of the Black poor? Are they really prejudice? What is their attitude?

(10) What are some of the simple pleasures of the poor? How are they bitter sweet?
(11) How does Gregory come to learn "the power of joke"?
(12) What is the hypocrisy of short sighted of the Negro middle class as depicted by Gregory? Discuss examples. How has this changed today?
(13) How is Gregory made to realize his lack of "self" in the white world (p. 51.) how does he reach for identity? Where does he find it in sports? Why? How is even this a shame?
(14) What small things combine to show the black man subtly in the North that he thinks of the blackman as a 2nd class citizen? Use minor examples (hospital, restaurants, small "n")
(15) How does Gregory get to be a famous comedian? What great sacrifices does he make? Discuss his own night club, his treatment of his wife, his fight for a spot on T.V.
(16) Where does Dick's problems go from problem of black to problem of success?
(17) Was it easier for Gregory to make it as an entertainer? What unique problems did he have just because he was black and a comedian?
(18) How does he learn to combat problems unique to his routine in night clubs? The problem of playing to all white audiences? The problem of the blue collar workers' attitude toward the black man. The problem of "nigger"? The problem of the myth of Negro sexual prowness with white women?
(19) How does Gergory get actively involved in Black equality struggle? Why is he afraid of the south?
(20) How does an old Mississippi Negro change his mind about demonstrating and leading the cause in the south?
(21) Discuss his experiences in the South? What makes them different from Northern experiences?
(22) What personal tragedy befalls Gregory? How does he view it? How does it affect the other tragedy which happens afterwards?
(23) What is ironic about the black man in sports and about Gregory's making "Who's Who"? About the triumphant march on Washington by Martin Luther King? How are these hollow victories to Gregory?
(24) Does Gregory despair for America? How do you know? What do you think of his reasoning, his spirit? Of his prophesy?

e. Quotations which will lead to exciting discussions: (I list only a few; students may find more).

(1) "When you have a good mother and no father, God kind of sits in". p. 23
(2) "A man who destroys his own home shall inherit the wind". p. 23
(3) "Like a lot of Negro kids, we never would have made it without our Momma". p. 25
(4) "There's more hope in laughing". p. 25
(5) "Welfare cases weren't supposed to have a telephone". p. 28.
(6) "I never learned hate at home, or shame. I had to go to school for that". p. 29
(7) "When the push came to the shove and every hungry belly in the house was beginning to eat on itself, Momma could go to Mister Ben and always get enough for dinner". p. 35.
(8) "The Negro church has always meant a lot to the Negro it was his club, his social life, a place where he could forget about the Man downtown". p. 38
(9) "The power of a joke". p. 40
(10) "All Niggers look alike". p. 51
(11) "Society was paying its dues". p. 61
(12) "The nigger hospital". p. 67
(13) "You had to run with the white boys to get your name in the book".
(14) "I should have got that little crippled kid's autograph. He was an American". p. 79
(15) "In college, I was fighting being Negro". p. 80
(16) "That piece of white paper isn't enough unless they graduate you with a white face, too". p. 92
(17) "What I've gone through all winter with this place, you need to pull a gun and shoot me to run me out of here. God Himself couldn't run me out of here and He's tried". p. 120
(18) ...." I learned again how a woman can give strength". p. 126
(19) "A boy had turned into a man before their eyes". p. 128
(20) "Got to go up there as an individual first, a Negro second; I got to be a colored funny man, not a funny colored man". p. 132
(21) "But someday, somewhere, I'd be in a white club and somebody would get up and call me a nigger". p. 133

(22) "The customers were working-class white men, laborers, factory hands, men whose only marks of dignity were the Negroes they bossed on the job and kept away from on weekends." p. 134
(23) "Christmas isn't right unless you give". p. 140
(24) "But the old monster is still hanging around he's not satisfied yet". p. 152
(25) "I was learning that just being a Negro doesn't qualify you to understand the race situation any more than being sick makes you an expert on medicine". p. 155
(26) "I was afraid of the south". p. 156
(27) "Negroes looked a little different and acted a little different when James Meredith was graduated because they all graduated with him, graduated from the derogatory stigma that all Negroes are ignorant, that all Negroes are lazy, that all Negroes stink". p. 159
(28) "The Negro has a callus growing on his soul and its getting harder to hurt him there". p. 179
(29) "Maybe to spare my life he took our son's life". p. 187
(30) "When a man sells his talents, he a prostitute and when you're a prostitute you lay like the customer wants you to lay". p. 191
(31) "I'd rather see this country embarrassed than destroyed". p. 193
(32) "I guess in the South they don't have to. The cops call you nigger, the judge calls you nigger and everybody knows you're going to get time. But up North, where they can't come out and call you nigger, they have to go through the motions of a fair trial". p. 200
(33) "I'm going to be an American citizen first class". p. 207
(34) "This is a revolution of right against wrong. And right has never lost". p. 209

2. Out side biographical Reading: All students must read one book by an Afro-American epitemizing the concept of "soul" as it pertains to the experience of the black artist, musician, political leader, literary figure, historical personage or spiritual leader (see full bibliography under Non-fiction) and then plan panel discussions grouping the people as to their contributions to American culture. (here boys may pick sports figures or musicians and girls may pick famous Negro women, poets or leaders).

3. Outside Reading (fiction) A novel by a Black American

a. All students must read one novel of their choice from the student bibliography (attached)

b. These books are on reserve in the school library and come from various sources:

(1) The N.J. State Library and Mrs. Dorothea Madden (in charge of school services whose enthusiasm for this project won for us the right to a full collection of the books on the student bibliography which were loaned to us from October through January 1969.)

(2) My private paperback collection of books by Afro-Americans

(3) The school library collection

(4) The school book store where students can buy any of the "paperbacks" by these writers.

(5) The Trenton bookstore on West State Street

(6) The Mercer County Library

c. Revelance to the individual differences of the students

(1) The list includes the most valid literature by Black Americans including the simplest books by Dorothy Sterling for Jr. High students and the sophisticated novels of Owen Dodson, Chester Hines, Ann Petry, Richard Wright, Arna Bontemps and even James Baldwin

d. Procedure: (1) Since the community of the public schools might find some of the literature "strong stuff", I propose to have each student make up an index card telling me the title, author, type of literature, value, characters, plot and theme of the particular book he read and then during class time while the students write in class or do research on their other projects or see films, each student will be called to my desk and asked some questions on his particular book, either orally or in written questions on his particular book. Here the depth of individual understanding

can be plumbed. (2) This knowledge can also be used in a written book report on the piece of fiction. (3) A general discussion of Afro-American novelists and their novels can follow and can be supplied by the teacher and some analysis of the changes in literary qualities "novel" types of the Black Novelists from 1900 (Chestnutt and the first negro novel) to the protest novels of the 20's and 30's, the socialistic novels of the 40's, the novels of anger of the 50's and the combination of these types in the work of Claude Brown, Ralph Ellison, and James Baldwin.

D. In Class Core Activities:

1. Depending on the ability of the students and the time available, we will read in class (out-loud in slow classes and at home in better ones) examples of the other types of literature not developed thus far:

a. The Short Story: representative stories by black writers presented either as examples of the genre or as examples of specific problems the Negro has to face in himself and in his relationship to others. *Starred stories may be integrated into general unit on the short story.

(1) The "Uncle Tom" Negro in "The Boy Who Painted Christ Black" by John Henrik Clarke
(2) The black man-white woman relationship in "A New Day" by Richard Wright
(3) The black school experience-*"See how they Run" by Mary Elizabeth V'roman.
(4) The black man is America's Soldier-"God Bless America" by John O' Killens
(5) The Ghetto Negro-*"The Screamers" by LeRoi Jones "Marajuna & a Pistol" by Chester Hines
(6) The middle class black-"Reena" by Paul Marshall *"The Wife of his youth" by Charles Chestnutt
(7) The matriarchial heritage of the black man- "The Checkerboard" by Alston Anderson "The only man on Liberty Street" by William Melvin Kelly
(8) The Northern white prejudice-"The Stick Up" by John O'Killens
(9) The Southern white prejudice- "Santa Claus is a white man."
(10) The white man-black girl Relationship- *"So Peaceful in the Country" by Carl Ruthven Offord
(11) Negro humor-"The Pocketbook Game"-Alice Childress <u>Simple</u> Stories by Langston Hughes

b. The Essay: Here also the following essays may be dealt with as representative of the essay as a personal and formal genre or as representative of the particular black viewpoint toward the life experience of the Afro-American. Excerpts from:
   (1) "Nobody knows My Name" Baldwin (the Black expatriate)
   (2) "On Being Negro in America" Redding (the black intellectual)
   (3) "Richard Wright" Baldwin (The Black writer)"
   (4) "Black Power" Carmichael (the Black powerist")
   (5) "The Fire Next time" Baldwin (the Black spirit)
   (6) "Souls of Black Folk" DuBois (the black sociologist)
   (7) "Back of the Bus" (the black humorist)

c. Drama Stage, Screen and Television
   (1) An important core activity will be distinguishing Northern and Southern prejudice responses to the Black American through the use of two films:
      (a) The Southern Attitude (overt) Film:"Nothing But a Man" (Brandon Films) rental
      (b) The Northern Attitude (covert) Film and Play: "Raisin in the Sun" (Brandon Films) rental

2. Plays by black writers (scarcity of plays by black writers until today) Discussion of today's "black theater" and "black playwrights" (see N.Y. Times) examples of "Black" plays:
   (a) "Mulatto" by Langston Hughes
   (b) "Old Man Pete" by Randolph Edmonds
   (c) "Blues for Mr. Charlie" by Baldwin
   (d) "The Village" by (a new premiering at McCarter Theater this year; class trip may be planned to see it.)

3. The Black American on T.V.: an interesting unit can be worked around the rising incidence of television series with a black star. Reports can be made on:
   (a) "The Outcasts" (black cowboy)
   (b) "Peyton Place" (black doctor)
   (c) "Julia" (black nurse)
   (d) "The Mod Squad (black ghetto teen)
   (e) "Our Lives" (black soap opera)

* Question: Is it just like Lloyd Nolan said to Julia on the first show "Are you really a Negro or are you just trying to be fashionable?" Or do these shows have validity and truthfulness and contribute to racial understanding?

IV. Culminating Activities

A. Poetry is "soul" springs from the depths of man's feelings and can only come forth from one who has lived despair and happiness, thus the black poet need not ask (as Countee Cullen does):

I doubt not God is good, well-meaning, kind . . .
yet do I marvel at this curious thing
To make a poet black and bid him sing!

(1) The class (to the accompaniment of "soul" music we have come full circle) will recite and read and discuss (as time permits) various examples of Poetry by black people. (These poems may also be used in a poetry unit and appear in total in the appendix)

(a) A definition of Soul "Life"
by Paul Dunbar

(b) The heritage of Spiritual Music
"O Black and Unknown Bards"
by James Weldon Johnson

(c) Freedom and its worth
"Sympathy" by Dunbar

(d) Black is Beautiful "No Images"
by Waring Cuney
"The Black Finger" by Angelini Grimke

(e) Love "The Poet Speaks" by Georgia Johnson
"I Want to die while you love Me" by
Georgia Johnson

(f) The heritage of Africa "The Tropics in
N.Y." by Claude McKay
"The Negro Speaks of Rivers" by Hughes

(g) Slavery "The Slave Auction" by
B. Harper "Song of the Son" by Jean Tommer

(h) Harlem "Lenox Avenue Murals" by Hughes
"Sonnet to a Negro in Harlem" by
Helene Johnson

(i) Black Music "Yardbird's Skull"
"Get Up Blues" by Owen Dodson

(j) Black Despair- "Hatred" by Gwendolyn Brooks
"Cross" by Langston Hughes
"A Moment Please" by Samuel Allen
"Preface to a 20 Volume Suicide Note" by
LeKoi Jones

(k) Black Hope "For My People" by Margaret Walker
"Dream Variation" by L. Hughes
"I, Too" by Langston Hughes

(2) Class will write haikei poetry entitled "Soul is...." using an imagistic concept of soul which each student feels.
(3) Each student will attempt a personal prose definition of "Soul".
(4) A mock election of famous people and school personalities (teachers and students) to "Soul" or "Non-Soul" status (see Time June 28) and why.
(5) A panel discussion: Is "Soul" a quality only of the black American

V. Black and White Together-
A. Although this unit focused upon the contribution of the Afro-American to American culture and used "soul" to denote and connote "black consciousness", no definition will be complete without placing "soul" and the negro identity and contribution in the cultural mainstream of the American Experience- the strivings toward "the American Dream" (a thesis of white and black).
B. Suggestion of concluding the work with the long narration poem, put to music, sung by a black African woman Odetta-"The Ballad for Americans".

VI. Bibliography for Students (attached) Appendix A *Not separated into easy and difficult reading because I feel that this defeats sound educational psychology that says that students' interest and aspirations raise their level of understanding and achievement

VII. Bibliography for Teachers-Appendix B

VIII. Audio-Visual Materials (for use in Unit)

STUDENT BIBLIOGRAPHY
of
AFRO-AMERICAN LITERATURE

(This list has been especially prepared to include only valid literary works both fiction and non-fiction, by American negro writers. It does not include books of only historical and sociological importance.)

*Asterisk-Books available in Paperback.

I. Negro Anthologies
1. Hill, Herbert, Soon, One Morning (1940-1962) (1963)
2. Hill, Herbert, ed. Anger and Beyond (1966).

II. Fiction-Short Story Collections
1. Baldwin, James, Going To Meet The Man (1965).
*2. Clarke, John Henry, ed. American Negro Short Stories (Hill and Wang). (1966)
3. Hughes, Langston, ed. The Best Stories by Negro Writers. (1967)
4. Hughes, Langston. Something in Common and Others.
*5. Wright, Richard, Eight Men (1961).

III. Novels (Fiction)

(Note: These books are arranged in order of first publication and go back to the first Negro Novel in America).

1. Brown, William Wells, Clotel or The President's Daughter (1853).
2. Chestnut, William Waddel, House Behind the Cedar. (1900)
*3. Johnson, James Weldon. The Autobiography of an Ex-Coloured Man. (1912).
4. Toomer, Jean. Cano (1923).
5. Fauset, Jessie. There is Confusion. (1924).
6. White, Walter, The Fire in the Flint. (1924).
*7. McKay, Claude. Home From Harlem. (1928).
8. McKay, Claude, Banjo (1929).
9. Thurman, Wallace, The Blacker the Berry. (1930).
10. Fauset, Jessie, The Chinaberry Tree. (1931).
11. Cullum, Countee, One Way to Heaven. (1932).
12. Bontamps, Arma, God Sends Sundays. (1931).
*13. Wright, Richard, Native Son. (1940).
*14. Himes, Chester, If He Hollers, Let Him Go. (1945).
*15. Petry, Ann, The Street. (1946).
16. Motley, William, Knock on Any Door. (1947).
17. West, Dorothy, The Living is Easy. (1948).
18. Saunders, Redding, Strangers and Alone. (1950).
*19. Dodson, Owen, Boy at the Window. (When Trees Were Green) (1950).
*20. Petry, Ann, Country Place. (1950).
*21. Demby, William, Beetlecreek. (1950).
22. Savoy, Willard, Alien Land. (1950).
*23. Ellison, Ralph, The Invisible Man. (1952).
*24. Himes, Chester, Third Generation. (1954).
*25. Killens, John Oliver, Youngblood. (1954).

26. Simmon, Herbert, Cornerboy. (1957).
27. Mayfield, Julian, The Hit. (1957).
*28. Miller, Warren, Cool World. (1959).
*29. Wheeler, Keith, Peaceable Lane. (1960).
*30. Brooks, Gwendolyn, Maud Martha. (1960).
*31. Brown, Claude, Manchild in the Promised Land. (1960).
*32. Baldwin, James, Go Tell It on a Mountain. (1961).
33. Chastain, Thomas, Judgment Day. (1962).
*34. Kelley, Melvin, A Different Drummer. (1962).
*35. Baldwin, James, Another Country. (1962).
36. Davis, Russell, Anything for A Friend. (1963).
37. Parks, Gordon, The Learning Tree. (1963).
*38. Killens, John Oliver, And Then We Heard The Thunder. (1963).
39. Fair, Ronald, Many Thousand Gone (An American Fable). (1964).
*40. Walker, Margaret, Jubilee. (1966).
41. Cleaver, Elridge, Soul On Ice. (1967).

IV. Drama

*1. Davis, Ossie, Purlie Victorious
*2. Baldwin, James, Blue for Mr. Charlie
*3. Hansberry, Lorraine, A Sign in Sidney Blustoin's Window
*4. Hansberry, Lorraine, Raisin in the Sun
*5. Langston, Hughes, Five Plays
*6. Westheimer, My Sweet Charlie

V. NEGRO HUMOR

1. Childress, Alice, Like One of the Family
2. Hughes, Langston, Not Without Laughter
3. Hughes, Langston, Simple Speaks His Mind
4. Hughes, Langston, Simple's Uncle Sam
5. Hughes, Langston, Laughing to Keep From Crying
6. Hughes, Langston, Simple Takes a Wife
7. Hughes, Langston, The Best of Simple
8. Hughes, Langston, The Book of Negro Humor
9. Sterling, Phillip, Laughing on the Outside

VI. ESSAYS

*1. Baldwin, James, The Fire Next Time
*2. Baldwin, James, Notes of a Native Son
*3. Baldwin, James, Nobody Knows My Name
*4. Bontemps, Arna, Story of the Negro
*5. Carmichael, Stokey, Black Power
*6. D.U. Bois, William, The Souls of the Black Folk
*7. Hughes, Langston, Fight for Freedom (The Story of the NAACP)
*8. Jones, LeRoi, Blues People (The Negro's Experience in White America and the Music That Developed From It).
*9. King, Martin Luther, Why We Can't Wait
*10. King, Martin Luther, I Have A Dream
*11. Lester, Juleus, Look Out Whitey! Black Power's Goin' Get Your Mamma.
*12. Redding, J.S., They Come In Chains
*13. Redding, J.S., Lonesome Road; the Story of the Negro's part in America.
*14. Wright, Jr., Nathan. Let's Work Together (1968)

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*1. Anderson, Marian, My Lord, What A Morning. (1956).
2. Armstrong, Louis, Trumpters Tale.
*3. Armstrong, Louis, Satchmo. (1954).
*4. Bennett, Lerene, What Manner of Man: A Bibliography of Martin Luther King. (1964).
*5. Banneker, Benjo, Your Most humble Servant
*6. Bethune, Mary, Mary McLeod Bethune (Am. Negro Ed.)
*7. Bontemps, The Story of George Washington Carver.
*8. Bontemps, Arma. We Have Tomorrow.
9. Campanella, Roy, It's Good To Be Alive. (1959)
*10. Cunningham, Dunbar: Paul Dunbar and His Song
*11. Davis, Jr., Sammy, (With Jane and Burt Boyar) Yes I Can (1965).
*12. Douglas, Fredrick, Life and Times. (1881).
*13. Douglas, Fredrick, Narrative of his Life. (1845).
*14. Embree, Edwin R., 13 Against the Odds.
*15. Gibson, Althea, I Always Wanted To Be Somebody. (1958).
*16. Griffith, Robert, Black Like Me.
*17. Gregory, Dick (With Robert Lipyte). Nigger (1964).
18. Holiday, Billie, (With William Duffy). Lady Sings the Blues. (1956).
*19. Horne, Lena, (With Richard Snickel). Lena. (1956).
*20. Hughes, Langston, Big Sea. (1940).
*21. Hughes, Langston, I Wonder As I Wander. (1956).
*22. Jackson, Mahalia, Moving on Up. (1956).
*23. King, Martin Luther, Strive Toward Freedom. (1958).
*24. Louis, Claude, Cassius Clay. (1965).
*25. Louis, Joe, My Life Story. (1947).
26. Mays, Willy, (With Charles Einstein). Born to Play Ball. (1955).
27. Olson, Black is Best: The Riddle of Cassius Clay.
*28. Paige, Satchel, Leroy, Maybe I'll Pitch Forever. (1961).
29. Patterson, Floyd, (With Milton Gross), Victory Over Myself. (1962).
*30. Malcom X, (with Alex Haley), The Autobiography of Malcolm X.
31. Robeson, Paul, Here I Stand. (1958).
*32. Robinson, Jackie, (with Windel Smith), My Own Story
*33. Robinson, Jackie, (with Carol Rowan), Wait 'Til Next Year. (1960).
34. Saunders, Redding J., The Lonesome Road. (1958).
35. Saunders, Redding J., Autobiography on Being Negro in America.
*36. Shaw, Arnold, Belafonte. (1960).
37. Ulanov, Barry, Duke Ellington. (1946).
*38. Washington, Booker T., Up From Slavery. (1901).
*39. Wright, Richard, Black Boy. (1945).

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14. Locke, Alain., The New Negro Atheneun. 1968.
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16. Malcolm X., The Autobiography of Malcolm X. New York: Grove, 1965.
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18. Myrdal, Gunnar, An American Dilemma. 2 vols., New York: Harper, 1944.
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24. Wade, Richard C., Slavery in the Cities: The South, 1820-1860: New York: Oxford University Press, 1965.
25. Williams, John A., This is My Country Too: New York: New America Library, 1965.
26. Woodson, Carter G., The History of the Negro Church: Washington, D.C. Associated Publishers, 1921.
27. Wright, Richard., Twelve Million Black Voices: New York: Viking, 1941.
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3. New York Public Library: Dict. Collection of the Schomburg Collection of Negro Literature and History.
4. Work, Monroe E., A Bibliography of the Negro in Africa and America.

AUDIO VISUAL AIDS

FILMS:

1. "All the Way Home" (60 min. B & W) film about "defacto" housing segregation in North--rental Trenton Library.
2. "A Time for Burning" (58 mm B/W) Newark Ghetto contemporary film--free.
3. "Nothing But a Man" (90 mm B & W) film about Southern Negro and his search for identity in the South
   rental: Brandon Films New York (%50.00 week)
4. "Raisin in the Sun" (90 mm B & W) film of dream deferred; Northern Negro family's struggles to preserve pride in the North.

FILMSTRIPS:

1. "Adventures in Negro History" two albums & 35mm filmstrip and script $5.00 per kit Special Markets Department, Pepsi-Cola Company.

RECORDS:

FOLKWAY SCHOLASTIC RECORDS 506 44th St., New York

1. #FC 7752 The Glory of Negro History $5.79
2. #FL 9791 Anthology of Negro Poets $5.79
3. FH 5502 The Sit in Story $5.79
   FH 5523 The Negro Woman $5.79
   FH 5592 We Shall Overcome $5.79
   FH 9789 The Best of Simple/ Hughes $5.79
   FA 2372 The Fisk Jubilee Singers
   FC 7654 AMFolk & Work Song Rhythms

RCA VICTOR RECORDS, N.Y.

1. "The Believers--the black experience in song" (1968)

SPOKEN WORDS RECORDS: Brodart: 1609 Memorial Avenue
Williamsport, Penn. 17701

1. #CMS525 William Melvin Kelly reads
   William Melvin Kelly
   #CMS517 James Baldwin reads
   James Baldwin

TAPES: "Of Black America (CBS television programs)

a. Black History--Lost Stolen Strayed
b. " " Of Slavery
c. " " Body & Soul sports and music
d. " " Black and White prejudice